/303 cont./

534 We have already talked about the trocano /signal drum/ (VII -- 1).

b) Membranophones.

*[192] They only know one, which they use to announce the time of the caxiri, the drum, in Tukano twá-tõ, plural twáthe-pawõ. It is a small drum about 20 centimeters in diameter and 20 in height. The cylindrical part is made out of louro /laurel/ bark, and it is closed at both ends with monkey skin, without the fur and well stretched. It is played with a small wooden drumstick, twá-tõ pat-kõ.

c) Aerophones.

In this group is included the largest number of the native instruments, their various types of flutes and whistles. Some of these instruments emit different sounds, permitting the playing of varied and pleasing musical themes. Others, instead, only one sound, which is always made to yield sound rhythmically. It is to be observed that, in general, the playing starts with a small exercise of tuning the instruments and ends with a fortissimo of the entire instrumental assemblage.

*[192] 1st. - Panpipe /flauta-de-pã/. It is the syrinx of the Greeks, known regionally by the name of cariço, and in Tukano wéõ, pl. wéõ-pan. It consists of 6 to 10 tubes of taboca /a wild cane/ of different length and thickness, tied together, with the orifices in the same plane, as in a mouth organ. They always make them in pairs so that the two players are in tune and; with a third or fifth of difference, one can play the canto, and the other, the accompaniment, or contracanto. They are classified in several types, according to the number of tubes and their tonality: yõrõrí-pa, wéõ-pa, puxtirí-pa, wanyã-pa, yõtirí-pa.

*[192]

*[883] The Panpipe is, par excellence, the instrument of the young men; we have never seen it played by mature men. To the sound of the cariços are developed pleasant dance numbers (see VII -- 6, a (3)) with varied melodies and with a recreational character in

[535]

5: Goldman E-5 (1939-1940) 1963
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684 Incestuous incest, that is, incest outside the nuclear household, does occur and is not necessarily regarded seriously. A man told me that his sib sister, having become a widow, returned home. An ardent woman, she made sexual advances to him. He then told the headman that his sib sister had seduced him. The headman scolded the woman and hastily arranged for her marriage to an elderly *Tatúyo*. In the case of close incest, that is, within the extended family, the offenders are driven out of the sib. I learned of no cases.

[754] [562] Adultery is a common offense and is not very serious unless compounded by fears of sorcery. Only the man will be suspected of sorcery, never the woman. Since it is the women who are commonly regarded as the seducers and the men as innocent victims, the consequences of adultery are apt to be little more than a heated quarrel. An adulterous woman may receive a thrashing either from the husband or from her parents-in-law. In charges of adultery a headman, 684 622 614 574 concerned first with harmony in the sib, seeks to placate feelings by emphasizing the culpability of the woman. The following example illustrates this. At a drinking party among the *Bahúkiwa*, when intoxication was at its peak some hours before dawn, the headman suddenly began to berate a man of the sib for adultery, accusing him of having seduced the young wife of his (the headman's) son. The son himself did not enter into the controversy, but he explained quietly to those about him that his wife was too passionate. Whereupon the headman shifted his attention to the young woman and began to scold her for wearing love charms in her hair and for enticing men. Then, his anger rising, he slapped the girl sharply in the face. The accused sibman, now ignored, moved away unconcerned. The young wife, for her part, showed no distress at being slapped. A few minutes later she was as flirtatious as ever, this time with another man. The headman, still wrathful, delivered a lecture on the properties of married life, remarking that it is not fit for a wife to request coitus; she must wait for her husband. The next day a younger 684 622 634 unmarried daughter of the headman was assigned to chaperon the errant wife, a task she accomplished with suitable diligence.

193 The Cubeo regard a woman as unruly and are almost prepared to accept her adultery as inevitable. Nevertheless, an adulteress is reviled as "a woman without shame." A husband's chagrin and anger 684 [562] [773] at his wife's adultery are softened somewhat by tales of *Kúwai*'s difficulties with adulterous wives. In one tale, however, *Kúwai* crushes his wife against a tree after she has copulated with a snake in her manioc garden.

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
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857 (883) The young unmarried men who have left the play pack are a link between the pack and the circle of adults. The older men take no notice of the pack as a group at all. After dark each boy returns to his own household.

The life of the boy is largely collective, that of the girl is individualized. She is bound, so to speak, to the household hearth, and her social or play life corresponds rather closely to that of her mother. Girls have no independent games of their own. They assemble with their infant charges for gossip, looking rather sedate as they admire one another's ornaments. They are not free to mix with the boys unless invited to take part in games. Such games as they join often have a mythological reference and may be interpreted, I think, as children's ceremonies.

524 The Northwest Amazon is rather rich in children's games and toys. Among the *Bahukiwa* a popular children's game is that of the *abuhuka*, the forest ogres or demons, and the tem tem bird, the *taintüru*. Boys and girls, including the smallest toddlers, form a circle around a child, who is always a grown boy. The circle is of the *abuhuwa*, who have surrounded the *taintüru*. When the game starts the "bird" is crouched in the center, his head resting on his knees, and the circle is dancing around him. From time to time a boy enters the circle to tap the "bird" on the head and to pinch his flesh to determine if he is grown enough to be eaten. Then the children stop circling and several raise the *taintüru* to his feet, who announces that he is now awake by stopping his ears with his fingers and calling out *hru hru hru*. The *abuhuwa* link hands and again dance around him in a circle. The "bird" must now make an effort to break out. He can easily break out by charging at a weak link. But this he will not do because it would be disheartening to a very little child, who must be part of the game but not a spoiler of the game. As he hurls himself at the line the "bird" hears two kinds of encouragement. One group calls to the line *paré paré* (strength! strength!), encouraging it to hold, another calls at the boy *temidjo temidjo* (break through! break through! [as an arrow from a bow]). When the boy breaks through he is called back to the circle where he again frees himself, this time by verbal means. Standing in the center he turns suddenly upon a child in the line and points to part of the child's body. The child must immediately reply, "The [naming the part] of the *abuhuka*." What usually confuses the child is the necessity of saying "of the *abuhuka*." When a number of children have failed to answer properly the child who is the *taintüru* breaks through the line once more and a new "bird" is chosen.

This game is played only on cool, pleasant evenings and seems to